PINCH POINT 4

WHY SHOULD THINGS BE EASY TO UNDERSTAND?

JADE IANNELLA

OBLIVIA JEAN

I AM MY WORDS

AISHA WINTER

WORDS, WORLDS AND SPACES UNSEEN

JACK WILSMORE

IS THERE LIFE ON MARS?

INTERVIEWS ARTICLES POEMS AND MORE MORE MORE!

OVERDUE FICTION

Aisha Winter

Some artists approach music with resounding confidence, while others stumble their way through, often clouded by uncertainty and fear. The latter is an experience that Aisha Winter has faced, spending years with an undeniable talent while trying to figure out its full potential.

"I've been singing since I was very little," she says. " Guitar was something I only really picked up when I was 12, and I never tried to get very good at, so I always stayed at a basic level of chord shapes. And it really wasn't until maybe three or four years ago that I actually learned how to create my own songs on the guitar and discover different tunings, which was all very exciting."

And while today songwriting feels like second nature to Aisha, that doesn't mean it's predictable.

"I've met a lot of people who have a very consistent writing process, and I kind of envy that. For me, it's very sporadic and so dependent on how I'm feeling. I could go a couple weeks without writing anything, and then just have a sudden burst of creativity where I write three songs in a row. I don't know if it's the best way to go about writing, but it's just what works for me. And I think it's something that's so difficult to make a routine, because it's just so mood dependent."

This dependence upon mood also translates into her lyricism, moving between storytelling and introspection, that exist both inside and outside herself.

"When I first started writing, it was more of that journal entry style. Whereas now I feel like I'm dabbling more in story writing. I used to do a lot of story writing as a kid, so being inspired by classic folk artists like Joni Mitchell and Bob Dylan, who step out of their body and write from another perspective, has really intrigued me. And it feels really good to do that. It feels less intense in a way — like you're not holding your songs so close to you."

Despite this powerful connection to music and songwriting, Aisha never saw herself as a performer.

Photo Credit - Rory Biddell

"I've never been a super confident person. I was a pretty shy kid — very strange and very eccentric, but not always good at doing anything public. I went to a "Family Unit" school, … and it was very encouraging of art. But it didn't really ever occur to me that I could ever do something creative. And it actually took me doing it to discover that it was something I could do and feel comfortable doing."

This onstage comfort was greatly empowered by her friend and fellow musician, Jamie Lena.

"[Jamie] didn't force me, but she did really encourage me to [perform]. At that time, I had maybe two or three songs, and I panic-wrote for that gig. So I ended up writing like, seven or eight songs for this gig, and it was the most terrifying thing I've ever done, but so rewarding. I feel like that step of being vulnerable is such a difficult one. But once you do it, it feels really amazing. So I have Jamie to thank for that."

Since then, Aisha's relationship with performing has evolved. Folk often lends itself to a more internal performative world, but Aisha wants to push the boundaries of that perception.

"It's a bit of a stereotype with some folk musicians, that it's very insular because their music is so internal. And while I'm inspired by artists like Bob Dylan who were kind of like

that. I also really draw from the band *Dry Cleaning,* who are very much not folk. Their rocky and high energy performance really requires you to step out of yourself, and that's always inspired me. But for me, it's something I'm still trying to discover — learning how to be more engaging than ever before, because folk can be more naturally internal."

Aisha's formal training came from her time at the Conservatorium of Music, studying jazz — an experience she describes as both a blessing and a curse.

"Without the jazz course, I honestly wouldn't be playing music, because it made me meet so many important people in my life who encouraged me to do music. Before it was just a hobby. But after studying, I was surrounded by music basically all the time. Although, this did also limit my time for creativity because there was so much assessment and ridicule."

That push and pull between rehearsed technicality and raw creativity has mirrored her experience with Adelaide's music scene. "Adelaide has such an intimate scene — it's quite comfortable. You can perform infant of a small crowd and feel really warm and comfy. But in some ways, that can hold you back, because it's so hard to break free of that, and I think a lot of Adelaide musicians have that fear.

That push and pull—between technical training and raw creativity—mirrors her feelings about Adelaide's music scene.

"Adelaide is really comfortable. The music scene here is small, intimate, and warm. But sometimes that can hold you back. It's easy to stay within that safety net."

And while having found that comfort in Adelaide, there is a larger world that Aisha would like to explore.

"Stepping out is a really important step, but it's not for everyone. It is something I want to explore, because I think it really challenges how you perform, and it makes you take yourself a bit more seriously. That opportunity to perform to people who don't know who you are, and have them actually appreciate what you're doing without any other personal relations is really valuable."

Having grown over the years to build her name within the folk scene and become a more confident performer, Aisha still hesitates at the idea of recording.

"I haven't recorded anything yet," she says. "But I have plans to with my friend Finn Larcombe."

Her hesitation doesn't come from logistics, but a fear of the permanence that is created after each release.

"It's been something I've really struggled with. I think the idea of recording solidifies something in time, and that is really scary. A lot of people can just go straight into that, but for me, it's been a very long process of not really knowing how to go about it."

So, taking her time as she begins to record, Aisha also wants to hold onto the intimacy and personality that she brings to every performance, even if solidified inside a track.

"Some of my songs are so intimate and vulnerable that bringing a band in kind of loses that. So I think I definitely want to keep that feeling, but I also want to explore bringing in other sounds and instruments, and try to hold that vulnerability in my songs without blurring it."

As she approaches this new phase of her music, Aisha has taken a step back from constant performance.

"I've been on a bit of a hiatus, … because I wanted to take more time to actually figure out why I'm doing music, and not just performing because there's pressure around me. So I think my main goal currently is to just take more time to revisit my creativity and write, because doing self care is, I feel, just as important as anything else when it comes to music."

Photo Credit - Rory Biddell

Jade Iannella

Being a smaller creative community, Adelaide encourages passion and patience to thrive, allowing each artist to naturally discover and develop their craft. For singer-songwriter, Jade Iannella, music hasn't felt like a rigid path she's been trailing, but an ever-present force that connects to something more personal, and can be shared with the world in her own time.

"I try not to take music too seriously, because I know that would ruin the relationship I have with it," Jade tells me. "So I think that's also why I didn't go to uni, because I didn't want to have to study like I did in high school. Those years really made me realise that I didn't want to commit to study because I didn't want to lose that spark and creativity that has always made it what it is to me."

This sentimental attachment to music continues to define her approach to writing and performing. Jade works deliberately, engaging with her art only when it feels true to her; writing songs that don't live for external audiences, but remain true to herself.

Music was always woven into Jade's life, defining some of her earliest memories.

"It was always there from a very young age. My dad was a singer, so when I was young, he would always be singing around the house, and he was kind of the only teacher that I had. I still remember these videos of me when I was about three, singing around the house! And since then, it's just been a major part of my life."

Despite taking piano lessons, the rigid approach to music was never something that appealed to her. Instead, Jade found herself picking up instruments organically as accompaniments for her voice, rather than pursuits in their own right. And that voice continues to drive the story she tells through her lyricism, with each word reflecting a personal experience or journey.

"I do think a lot of people write while considering who is going to be listening," Jade says. "But for me, it's just a form of therapy—a way of, I guess, getting my feelings down."

That doesn't mean she disregards her listeners entirely. "I do try to keep it fun, because there are people listening. You know, you get to structure a song and make it into something memorable, but it's always something that I consider myself wanting to listen to, not as many people as possible."

This approach is truly felt through her performances, creating a delicate balance between personal expression and collective experience. But it also took time for Jade to feel comfortable on a stage.

Taking something so deeply personal, and opening it up to a world of public scrutiny is incredible daunting. And it is an experience that Jade has navigated with both excitement and hesitancy.

"I've been writing since I was like 14, and I always wanted to perform my songs in front of people, but I never imagined that I would," Jade admits. "So to be doing it now feels amazing. And then hearing feedback from people about it is really nice as well, because for a long time, I really just thought it was going to stay in my room forever."

Having entered the world of performance, Jade's work thrives best in intimate settings. And while she continues her solo performances and collaborations with friend, Jack Green, Jade is also now expanding to full-band gigs, with this year set to bring exciting projects.

Her band, Oblivia Jean, came into existence almost accidentally.

"That name came out of absolute thin air! Which is a good thing, because band names are very hard to think of."

And while still in its early stages, having gone on hiatus as each member pursued their own personal work, this year is set to launch their music again. With their launch, Jade has also been considering their visual identity.

"I've been thinking our 'trademark' would be an eye. I have a lot of artist friends, so I'm thinking I'll get them all to draw these eyes and see which one I like the best! So, keep an eye out, because some eyes might be lingering around."

While Oblivia Jean launches in the scene, Jade's opportunity to grow as a solo artist has also given her great insight into the community that Adelaide brings.

"I started getting into the Adelaide scene of music last year, and I've found that everyone is so nice and welcoming, and just, supportive," she says. "I think it's a really good community to be a part of."

And despite the inevitable challenges — not just of Adelaide, but of a creative pursuit — Jade still continues to hold her love for the craft at the forefront of all.

"Obviously, there are struggles for pay, but that is really in any place and for anything creative. And while payment is great, it's not what I'm there for, because being such a small artist, it's unreliable."

That's why, when coming to the Adelaide stage, Jade has felt more space to express herself, rather than a performative persona. Drawing inspirations from various female artists for her lyricism, it's her connection to the words that drives her persona.

"For writing, I very much idolise Julia Jacklin, but for performing, I really haven't thought about it. I may seem slightly different on stage, but I've never really thought about actively making a persona. I am really inspired by the lyrics though, and other artists like Alice Phoebe Lou really started off my passion for music, especially in writing. For them, being independent women and being able to create music like they do has just been so incredible to see."

Looking towards this year, it is likely that we will be hearing more of Jade Iannella and Oblivia Jean.

"I want to release an album, hopefully this year. It is expensive to record songs, but that's the goal. But beyond that, trying to play a lot of gigs is a big goal, and just working on building my personal music."

So, with an album on the horizon and a growing presence in the Adelaide music scene, Jade Iannella is building her name as a personally driven and emotionally resonant artist. With more music, more performances, and more eyes watching, Adelaide cannot wait to see what she brings next.

@verse 1@
Blue Moon, It tried to take Me by the hand, what's worse is it's a man.
• Blue Moon •
Find what your brother said even though he's not here
Shape all your mother gave and re-create the world
• Blue Moon •
Because of what I gave to you
• Blue Moon •
@Chorus@

The treeline

I'm waiting at the treeline
In a red jacket,
you can't miss it.
I'm standing where the forest ends,
where the last branch fell,
where the birds cease singing.
where the soil turns to gravel,
alongside winter,
patient, grinning.
I'm waiting at the treeline
In confusion, under streetlight
and I'll kiss your sweaty skin
and we'll sleep on an
unmade bed
through the last warm
night of autumn

J.W

Jack Willsmore

In Adelaide's growing music scene of new local talent, Jack Willsmore stands as a multi-faceted artist, continuing to define himself within various musical identities. As the lead singer of Day For Caroline (DFC), a member of both Bat Country and Velvet Void, and now exploring music as a solo artist, Jack's creative journey continues to span into the unpredictable.

Beginning guitar at 10-years-old, music was always a creative outlet. But it wasn't until his mid-teens that he began to explore songwriting.

"I had started playing guitar when I was 10, and, I guess I started writing stuff at maybe like 15, 16 — something around there. Just writing songs and stuff. There's like a whole hard drive, sitting somewhere with the first few years of rubbish, most of which probably sounds like crap, but it's all still there."

Despite a first attempt at forming a band in high school, which jack describes as "a bad calculation" given "there was lots of emotional turmoil and not a lot of technical skill", it wasn't until his first year of university, 2021, that he established the "folk rock" band, DFC. And over the past four years, this experience has become fundamental to his growth as a musician.

"I think it's been a great band to figure out how to do stuff in. I think it's funny that... I was listening to the EP the other day, and it feels like it was years ago. It's already coming up two years. It feels like lots of important lessons were made in that band."

Taking those lessons, Jack has begun exploring more experimental worlds through Bat Country. And his enthusiasm for this band is undeniable.

"It's the best band in the world. It is better than anything anyone has ever heard in their life, and louder than all the other noise on the planet. And it is the most fun you could possibly have on a stage ever."

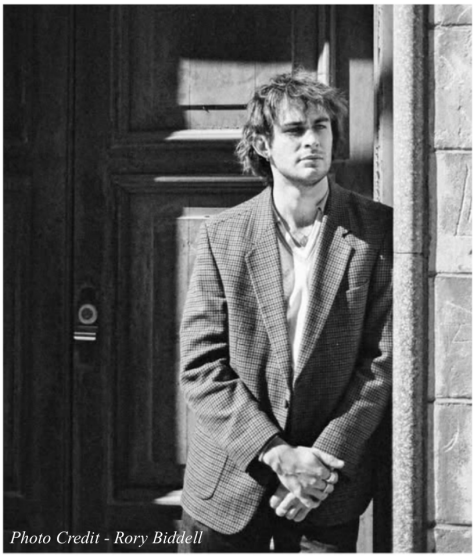


Photo Credit - Rory Biddell

Having formally studied jazz performance, Jack acknowledges the value of structured learning, even if only to understand which rules to break.

"It gives you everything you need, I think. And one of the things I've been thinking about recently is that it gives you some restraints to rebel against. Being given some rules to try and break, I think, was handy."

Beyond music, Jack has also ventured into poetry, recently performing his first spoken word set—an experience he describes as both terrifying and necessary.

"It's really hard. I've always found songwriting so much easier, and poetry is a little bit harder. I think I can't help but write lyrics with some kind of rhythm or structure in mind. So then, short stories are just fucking hard."

Despite these challenges, Jack continues to push himself, taking a different approach to storytelling.

"I remember hearing this writer say that he doesn't write with the plot in mind; he writes with scenes in mind. So I wanted

to do that, and create three scenes, but it still needs a lot more work!“

Jack isn’t only confronting the challenges of writing, also beginning to explore solo performance — an experience drastically different to his band performances.

“Playing solo is really hard. It's really, really difficult because there's nothing to hide behind. And whatever's gonna happen, you have to make happen. So you're kinda carrying the whole energy of the thing. But it can be more rewarding just because it is hard. So if you pull it off, it feels like you've succeeded more.”

Yet, the fulfilment of playing with a band is something that Jack finds incomparable to anything else.

“Playing in a band is is awesome, especially if you’re hearing stuff you’ve written. Because when I’m writing stuff, I'm usually not writing it with the idea of playing it by myself. I'm writing it with the idea of hearing how a band’s gonna interpret it, and hearing that come to life is pretty amazing. Or hearing it come to life and it's completely different to what you thought is brilliant.”

Having experienced such a great musical evolution through both his academic studies and personal ventures, Jack has found more confidence exploring “unsafe” lyrical ideas.

"I think at the beginning I was writing a lot safer — you know, writing stuff that I knew would kinda work. And I think over time, I got more comfortable with writing stuff that might not work."

And this discomfort has directly translated to his performative identity. For so long, the stage never felt like a space for his real self to exist.

"I always had to be playing the character. Like, performing as myself didn't feel very natural or even just talking as myself or

being myself didn't feel natural for a long time. And I mean, playing lots of gigs was a double edged sword in that it made it easier to know how to do the character thing, but also maybe helped me figure out how to not need to do that all the time as well."

Now, Jack is finding a balance between performance and authenticity: "I think I'm more comfortable being myself and not needing to be anything — be cool or be energetic — and just kind of let whatever happens, happen."

This has allowed him to embrace an identity, with his described, “unforced coolness of Wilco or MJ Lenderman” becoming strong influences to his persona. However, authenticity in performance is something Jack consistently values over technical perfection.

"It's one of those funny things, because you don't have to be musical at all, but you pick up on their character just as an observer. And so it's almost more important than the music, because everybody can tell what's going on. It's like if you're putting it on, it's very easy to pick it. And not everyone cares if someone's putting it on, but I definitely do."

Despite once feeling eager to leave Adelaide's smaller music scene, he's come to appreciate the community it offers.

"I think the thing with Adelaide is that the scene is obviously smaller and more local. But I think the passion and the energy isn't any smaller. It's just that everybody kinda knows everybody, which can be an awesome positive."

So, with a busy schedule ahead—multiple gigs, releases, and a European holiday on the horizon—Jack Willsmore continues to navigate the spaces between character and sincerity; between structured composition and raw expression. And whether fronting a folk rock band, causing chaos in Bat Country, or standing alone with just his words, the journey between these identities continues to compel us all.

Formed with no clear name or vision, *Overdue Fiction* has now grown into one of Adelaide's most engaging indie bands, blending deeply introspective lyrics with intricate guitar work. Put together in 2021 by Charlie Goldney, this band became a new form of expression and accountability for the lead singer.

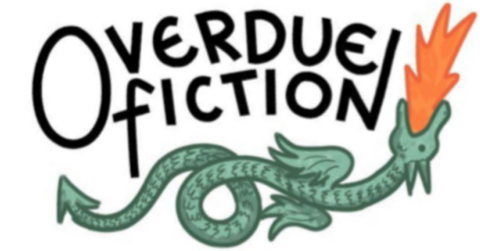
"I had always thought that I wanted to write songs, but never really got around to it. And then going to uni, doing jazz, I was happy with my playing. But I think something inside me was like, I should be writing but I'm not. So, I think I needed the accountability of putting a band together to actually make it happen. So I asked some mates from uni if they wanted to be an indie band. And when we started, I only had one song. So it was really like, 'okay, let's put a band together, get a gig, and then I'll have motivation to write.'"

The name itself arose from a quick list of words that Charlie put together — an origin that feels fitting for a band so rooted in storytelling.

"We had formed, booked a gig, but didn't know the name of the band yet, and the venue's asking for one so they can write it up. So, I made a list of like words I liked. I was looking through books and songs I like, and making a list of four words, and sort of jammed together. So that was one of the ones I came out with, and I just felt like it really fit with the idea of my writing and being into reading."

That is what leads into the heart of *Overdue Fiction.* A band that isn't just founded in the music, but in its ability to fill space with unique stories that bring a new meaning to every audience. And for Charlie, these lyrics allow him to work through thoughts that would otherwise stay unspoken.

"The songs we have out at the moment are very much about me and mankind, and just that feeling of wanting to be something. Like a message of "I know this hard and scary, but you'll be fine." I know they're a bit cheesy, but when I wrote 'Silence', and 'You'll Be Fine', I was in a headspace where I was scared to show people my art. And I knew that I wanted to do art and show it to people, but there were two conflicting emotions. So basically, I was trying to say if it sucks, it's fine, cause I want to do it."

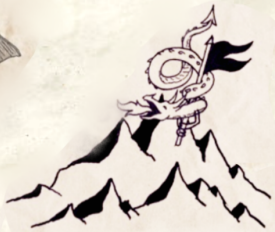


That conflict between self-doubt and drive is something Charlie keeps coming back to in his writing.

"There is a lot of time dedicated to songwriting. And there is a feeling that encourages me to just put it off, do it later. That makes it very easy get depressed about it. But I always want to push through that and be focusing more on why I want to do it."

While Charlie is the primary songwriter, *Overdue Fiction* builds it energy when the other members are brought to the stage.

"I pretty much bring in the songs complete as a solo guitarist/ singer thing, and then arrange it with the band. I have written some of the guitar parts in the past. But recently, it's been more about collaborating with the other guitarist."



Since their first gig in May of 2022, the band has grown to build their own identity on the stage.

"The first gig's going to be quite awkward. I didn't know how to act on stage, so I probably seemed terrified the entire time! But something about I still really enjoyed, even though it was also a very uncomfortable and awkward experience."

"Now I feel much, much more connected to lyrics in general. I think beforehand, being mostly a guitarist and going into jazz around other instrumental people, you don't really pay attention to lyrics much. But then going into songwriting myself, I find myself really listening to lyrics in other songs cause there's a whole new world in there to enjoy."

And this identity has become greatly connected to the Adelaide scene and its surrounding musicians.

"I've definitely made a lot of connection with other bands, and the music scene is definitely friendly. But it's real tricky trying to figure out how to mount a different approach with booking gigs and stuff. I'm trying to do my job the other way around — asking the band first and then finding the venue. So hopefully that works better in the future, because for me a lot of joy comes from who you're playing with, as well as the fans you play for."

Overdue Fiction has more to bring in the following years, now hoping to get back into recording for future releases.

"We'd like to put out some songs again. There are a lot of songs sitting on recording that we did a little demo of a while ago. So I think we want to go in the studio and do the work to hopefully make an album."

So, with new stories to tell, Charlie continues to build a name deeply inspired by the poetic works of Pinegrove and Elliot Smith.

"They've really highlighted how language can be used to create beautiful sounds, and not just tell someone something, which really inspires my own writing."

BIG STAR
RADIO CITY
MODERN LOVERS
MODERN LOVERS
JUDEE SILL
MARQUEE MOON
TELEVISION
HEART FOOD
NEIL YOUNG
ON THE BEACH
NICK DRAKE
PINK MOON
IGGY POP
BOWIE
DOLLY
FARE FORWARD
YO HN
NEU!
MARQUEE MOON
TELEVISION
MUSIK
VON HARMONIA
TREX
THE SLIDER
FAHEY
VO4AGERS
FOR EVER MAN
JACKSON
NEU!
THIRD
BIG STAR
CUT
THE SLITS
MUST
MASS
THINGS
ORGE HARRISON
ALL
GE

@pinchpointmag